Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Trade Proceeds With Caution

National Circuit Adds To Staff

National Theatre Services, Limited, now headquartered on the eighth floor at 21 Dundas Square, has been joined by a number of additions to the staffs of the various departments. The company, of which Sam Fingold is president and Ralph Dale vice-

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Enlarged Product Sked Via Astral

A large program of features is being gathered by Astral Films for future distribution, states I. H. Allen, general manager of that company, which was organized by him in 1946 following his resignation as special representative of Eagle-Lion. On the com-

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No Overnight Or General Lift In Rentals, Theatre Prices

Both Canadian exhibitors and distributors intend to proceed cautiously toward higher prices, rights to such action having been returned to them with the revocation of Order 99 and Order A398, under which controls were established in 1941. While circuits made known their intention of generally holding admission prices at their present levels, the distributors, as one expressed it, will seek "equitable terms" for their product in all situations. Notice of the end of controls was followed by a meeting of the distributors to discuss their position.

It is expected that many situations now obtaining exhibition rights on a flat rental basis will be converted to percentage, that

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Main Heads 16 Mm. Committee

Chairman of a committee appointed by the Motion Picture Theatres Association of Ontario to deal with 16 mm. matters is H. C. D. (Dick) Main. Other members are Ralph Dale of National Theatre Services and Arch H. Jolley, MPTAO secretary.

The committee will draw up a report on the small-gauge situation in the province, following complaints of exhibs.

Chief objection to 16 mm. is that the place of exhibition of such films is usually a fire trap but is described as a theatre in advertising.

Theatre Fee Upped

License fee for theatres in Kamloops, BC, has been raised from $75 to $125 in line with a new scale set by city council.

More Censorship For Alberta

Political censorship is not the aim of Alberta censors, stated the Honorable A. J. Hooke, Provincial secretary and senior officer of the film and theatre department, in answer to charges made by opposition members of the legislature. A controversy

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Theatres Curtail Use Of Power

In keeping with the request of the Ontario Hydro Commission that power be conserved, the Motion Picture Theatres Association of Ontario, through Arch H. Jolley, secretary, has requested Ontario exhibitors to cut their loads 50 per cent during

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New Drive-in Loop In Br. Columbia

Most interesting piece of information in the recent news of expansion of the Canadian exhibition industry is that of the registration in Victoria, BC, of National Drive-In Theatres, Limited, capitalized at $750,000. The company will assume operation of the Cascades Drive-In Theatre at Burnaby, BC, opened in August of last year by the Steel-Johnson Amusements, Limited, Toronto, at a cost of $50,000.

The company will establish a number of drive-in theatres in Western Canada, as well as expand the Burnaby operation from a capacity of 500 cars to

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Astral Pub Man

Wilfred Clement has joined Astral Films to take charge of publicity for the company.

All Quiet (It Seems) On No. 18 Front

What is considered by important exhibitors to be a practical solution to differences over Clause 18, the section of the standard contract applying to percentage engagements, has been reached. These are following the practice of determining its effects on the individual deal when it is being negotiated and endeavoring to reach an arrangement acceptable to both the distributors and themselves.

Several distributors, according to exhibitors, have agreed to substitute Clause 18 of last year's contract for the new one. When agreement is reached the

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Stage Hit Bought

Warners has purchased Elmer Harris' stage hit "Johnny Belinda."

BABY BORN IN OTTAWA THEATRE

"Crying rooms" for babies while mother watches the show are a feature of some new theatres but Manager Isser Singerman of the Imperial, Ottawa, who is up on the latest in construction, never thought he would see the day when a maternity ward would be a necessity.

The day arrived on Friday, January 10th, when a baby arrived in the ladies' room at 8.20 p.m. The mother is Mrs. Vivian Canadian. That's right—Canadian. The arrival of the new and unexpected patron, Singerman's report said, was handled without any undue excitement.

It is probably the first time that more people came out than went into a theatre—a problem for a checker. And what about the amusement tax owed to the government?

Magnificent Doll Starring GINGER ROGERS, DAVID NIVEN and BURGESS MEREDITH, it is a fine romance from the pages of history. MAGNIFICENTLY PRESOLD with full-page color ads in the national magazines, it is paving the way for those MAGNIFICENT DOLL-ARS. From EMPIRE-UNIVERSAL FILMS LIMITED.

Clause 18 Battle Down To Fuss

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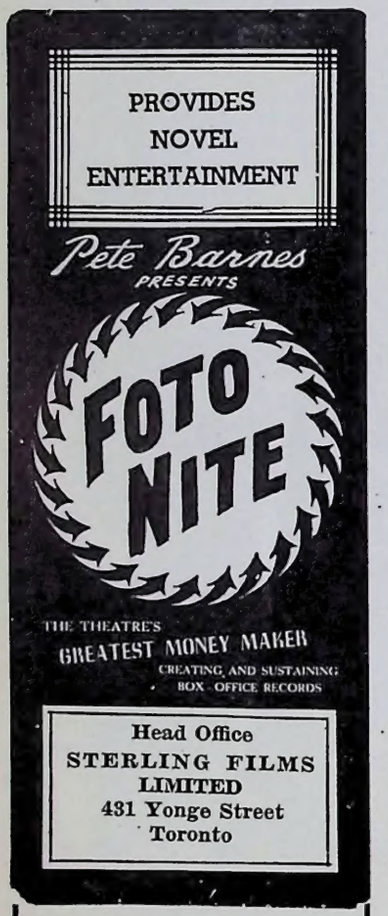
amendment is typed on the face of each contract by the distributor involved. The position of Clause 18 as a blanket ruling applying to all percentage situations is thus modified.

Introduction of the revised version of Clause 18 was made with the explanation of the distributors that it merely represented a more comprehensive presentation in print of their rights and that there was nothing contained in it to which the exhibitor affected could object. Exhibitors interpreted it as being too broad, in that it gave distributors the right to designate any and all income they saw fit to be a factor in computing their share of engagements where house expense were part of the agreement.

Canadian exhibitor associations presented a united front in opposition to a sweeping application of the revised clause.



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Industry Proceeds With Caution

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having been the policy favored by the parent companies in the USA. Another important effect predicted will be on runs, which have been frozen and in some cases these may be switched to larger and more profitable situations.

Motion pictures should be kept within the reach of every pocketbook, stated John J. Fitzgibbons, president of Famous Players Canadian Corporation, which is interested in more than 300 of the country's theatres.

"Although our operating costs have gone up considerably, we believe that this is not the proper time to increase admission prices," he said, explaining that prices could be maintained as they stand if the company's volume of business remains at the present level. "Price increases, even if they become necessary later, will be very slight."

Odeon Theatres will also make little use of the privilege of increasing prices. About ten of the company's 106 theatres, these in the 20c. range, will have a higher fee.

Changes in the admission prices to Twentieth Century Theatres will not be made at present, N. A. Taylor, president of the company, said. Nor will the company vary from this policy while conditions remain as they are.

There is a possibility that Independents who are charging under 25c. will raise their prices, according to Ben Freedman, head of Allied Co-Operative Theatres, a booking and buying organization. Policy will be decided at a meeting later this month.

Prices of admission to Canadian theatres are small when compared with those prevalent in the USA and elsewhere. In 1945 but 20 Canadian theatres charged 50c and over, most of these being key city downtown first-run situations. Toronto first-runs charge 60c inclusive of tax. Similar situations in New York go as high $1.75, with those theatres which offer stage presentations reaching $2.40. USA neighborhood houses charge as much and more as downtown Canadian theatres.

Some USA theatres raise their prices every hour of the day until the last performance.

In 1945, 25 theatres charged from 45c to 49c, 86 from 40c to 44c, 230 from 35c to 39c, 206 from 32c to 34c, 156 from 30c to 31c, 143 from 28c to 29c, 136 from 26c to 27c, 139 from 24c to 25c, 78 from 22c to 23c, 52 from 20c to 21c and 52 less than 20c.

Blooms And Fines Entertain B&Fites

Mr. and Mrs. Sam Bloom and Mr. and Mrs. Sam Fine were hosts at a dinner and dance one evening last week for B & F managers and wives. Also guests were head office folk and department heads.

Drive-in Circuit In British Columbia

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800. Stewart S. Tufts, Vancouver barrister, represents the venture, which has Leonard B. Johnson and William Steel on its executive board.

New theatres are planned for Stoney Plain, Alberta, where Ed Lenz, local merchant, aims at erecting a $25,000 auditorium; Kamloops, BC, in which city a theatre will later be added after construction of a memorial centre; and in Bancroft, Ontario, near Lindsay.

Work will start in Spring on a $50,000 building to contain a 650-seat theatre in North Battleford, Saskatchewan, where the Community Services Co-operative is behind the plan.

Leo Choquette's $55,000 theatre building in Jonquiere, Quebec, is well under way, as is his $40,000 house in St. Jerome. A September opening is expected for France Films $150,000 846-seat theatre edifice in Sherbrooke, Quebec.

Odeon Theatres is ready to start construction on its $250,000 theatre building in London, Ontario, where the city has issued a permit, and Biltmore Theatre may open work on its proposed house near Yonge and Dundas, Toronto, next month.

Theatres Curtail Use Of Power

(Continued from Page 1)

peak hours. Beginning on January 13th theatres from Ottawa to Windsor and south from Huntsville will join in the effort.

Marquees will be dimmed between the hours of four and seven p.m. except on Saturdays and holidays. Use of power will be curtailed during the hours factories and business are open.

It is suggested that every second bulb can be left unlighted. Curtailment will be continued until the power shortage is relieved.

Post-war industrial activities have caused an increased demand for power and the lack of sufficient equipment caused the shortage, which was accentuated by the short winter days.

Theatre operators are well acquainted with methods of conservation, since curtailment of power use was the case during the war. A return to this wartime emergency measure is a distinct possibility, since officials of the commission will shortly present the facts with restrictive recommendations to a cabinet meeting of the Provincial government.

Informing Independents that "all circuit home offices have agreed to effect this reduction between these hours and are informing their managers accordingly," Jolley advises them to let the editor of their local paper know of this voluntary and co-operative action by the theatre.

Hydro officials, while very appreciative of the efforts by the industry, stated that the overall situation is so serious that even such helpful measures will not suffice and are looking to Queen's Park for quick action.

Pat O'Brien Film

Next Pat O'Brien film at RKO is "Father Dunne's Newsboys Home."

Ben Garson Enters Ontario Scene

At one time an Ontario theatre operator and recently of Montreal, Ben Garson is revealed to be the associate of H. C. D. Main, who controls theatres in Listowel and Sutton, Ontario.

Garson was the partner of Jules Laine in the Superior Operating circuit of Montreal until they sold it to Odeon Theatres last year.

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LITHO U.S.A.

People Come & People Go . . .

In Which We Are Quoted

HEARD HEREABOUTS: Ralph Dale is now a member of the executive of Toronto Hockey League, of which Sam Wells is the past prexy . . . Dale, Tom Daley, Jack Arthur and Paul Maynard will soon head for Pinehurst, North Carolina, to play some winter golf. Daley, who thunk up the junket, has brought a bigger and better one out of his dreamery for 1948—that of a pilgrimage to St. Andrews in Scotland . . . Jimmy Kaplan's smiling kisser and bright greeting are not being seen and heard from behind the Casino bar, operation of which has been assumed by the house . . . Most interested paper in film matters and one which treats the industry seriously and with dignity is the Ottawa Citizen. It runs more editorials about the motion picture than any other in Canada . . . Got a twenty-league boot out of Wayne & Schuster's hoaxy history of the Dominion on a recent broadcast. They described Columbus' three-ship discovery fleet as consisting of "The Nina, the Pinta and the Sam McBride." The last-named moves between Toronto Island and the mainland and many a ride I have had on it. I recall one very dark night when some floating timber clogged the rudder and the ship waltzed around aimlessly. It was late and the few passengers were more curious than frightened. A little old lady kept reassuring us. "No need to worry," she said. "The captain of this ship is the best on the water. He worked on the Thames for 20 years. He's the best all right. I ought to know. He's my husband." . . . Curly Posen was in for a day from Toledo. Thanks to Mrs. Posen, who is ill, and many others for those kind words about my story, "To See Her Face."

* * *

A SAD AND SORE MAN was Glenn Ireton on a recent evening. Ordinarily his domestic peace is disturbed by his two young daughters who know, play and sing and listen to all the latest songs. Glenn, like most fathers of girls their ages, is lucky to get at the telephone.

This night it rang and he answered. A voice wanted to know if he was listening to Treasure Trail and if he was, what was the name of the tune that led the hit parade last week? There was $750 in it if he answered in 30 seconds. Mr. Ireton mumbled the names of a few tunes from the latest Warner Brothers musical while shouting desperately for his tune-crazy kids.

The one time that Glenn's daily suffering of the latest tunes could have turned to joy . . .

That's right. They couldn't hear him in time.

* * *

WILL-O'-THE-WHISPERS: There's no business like show business, they say and a new batch of grapevintage has it that certain angels with clipped wings wish there was no such business. Hope the hollering isn't finally heard in the courts, for it will set public interest in native production back . . . Len Bishop has been honored for his quickwittedness by the theatre branch of the Knights of the Green Table. They gave him their supreme award—the right to a private and reserved cue . . . Walter Winchell is conducting a long-overdue campaign against comedians using racial buffoonery and low gags. Vomics, he calls them. Most of that type of humor has been run out of the Casino but certain local radio emcees, while making personal appearances, have unwittingly used it. That lousy type of comedy is making nitworks out of the networks . . . Those street car cough drop ads show the Smith Bros. with real tuft for beards. One of these days a drunk or a dope will put a match to one for a laugh . . . George Altman is in British Columbia with his epic of the unromantic side of sex, "Mom and Dad." Hygienic Productions' booklet describes him as the Canadian Cyclone and reveals that Bernard W. Herman is his partner. I recall George's fervid statement that he had no partners . . . We blew the scoop on the Main-Garson deal by keeping it quiet until the principals were ready to make it public. Ah, friendship! . . . Arch Jolley gave a very good account of himself at Rev. Mr. Domm's Sunday night forum on movies, press and radio.

ED WELLS WAS TALKING about reading matter the other day and expressed himself as matching my admiration for the stories of O. Henry. When still pretty young Ed shared a room in New York with a writer fellow and both attended a memorial service for O. Henry following his death in June, 1910. Wonder why the movies never made a story of his life, which was filled with adventure? . . . Why doesn't someone invent a gadget that lets you know that other calls are waiting while your phone is being used? . . . Ed Scofield, who was one of the fellows reported to have won more than $100,000 in Las Vegas with a roulette system, was for a long time a Film Weekly subscriber. Local lads met him when he was in charge of publicity for the Ottawa preem some years ago of "Col. Blimp." Hope it's true . . . Bill Gladish, I hear, is now with the Ottawa Citizen, having left the Canadian Press, and his son will rep USA trade journals here . . . Suggestion to the Mask and Wig Club: "Why don't you appoint a committee to okay benefits?" . . . Del Goodman, who used to be Para head here, resigned as chief of the LA division and has left the company. He represented it for years in the pre-war Orient . . . Bill Buss, Calgary—Thanks for your kindness and am looking forward to seeing you one of these days.

* * *

THANKS TO WILF BURNLEY for picking up a quote from here for his "Ontario-Quebec Letter," a column in "The Weekly Editor," and thanks to Harry Allen, Jr., for calling my attention to it from Vancouver. You may recall that Pete Egan of Calgary and I were talking about what makes the difference between great communities and hick towns and we agreed that it was newspapers, together with theatres and special events.

"One point of view," writes Wilf, "was that you can judge a community, civic or otherwise, by its newspaper. The people of any community, for all their big talk and fine clothes, are just second-class citizens if not proved otherwise by the existence of a paper which reflects their stature through recording their sense of responsibility, their civic zeal, their public consciousness and their national pride, the editorial related."

We touch on this subject again, not to show that we print quotable stuff, but because the subject is dear to our hearts and near to our pocketbooks. We wish that Canadian advertisers of commodities marketable in our industry would ponder about it. Probably less is spent in Canada on theatre trade paper advertising than in any other English-speaking country. Proportionately, that is. Mind you, expenditures have increased—but so have expenses. With us the twain has barely met.

Canada by no means has the flourishing theatre trade press it deserves. Perhaps this is because USA publications flood our theatres and exchanges. Canadian advertising is considered to be of a duplicate nature.

This is a growing and ambitious country, with its own culture, its own people and its own dreams. The new year brought with it a distinct and complete citizenship for all Canadians. These things should be reflected by the existence of a healthy trade press. A distinct form of Canadian citizenship means nothing if the attitudes of this or that citizen derives from thinking inspired ouside our borders.

* * *

WORTH TEN DOLLARS to anyone in show business is Variety's 41st anniversary issue, a rare experience in reading for 25 cents . . . Also worth your attention is the Special Export Edition of the British trade magazine, The Cinema, which is printed in four languages . . . Then there's Fortune's story of Bing Crosby, "The Great Throat," in the January issue, the best story on him yet . . . But of rare value and to be cherished by all interested in motion picture history is "Film Family Album," a collection of short biographies and full-page drawings of those who contributed the most to the development of the art, starting with Shakespeare. It is from the Strong Electric Corporation of Toledo, a company which deserves the highest praise for its cultural support of the industry.

The USA Consent Decree

Differences in Interpretation Seen As Leading to Years of Legal Conflict On Issues Formerly Private

SWEEPING changes in the distribution and exhibition of motion pictures—changes which overlap the confines of trade boundaries, since they will most certainly affect public interest in this vast entertainment empire in many direct and indirect ways — are ordered by the final consent decree determining the Government's nine-year-old anti-trust action against the major film producing-distributing companies. At a late hour last week industry lawyers still were studying the document issued on December 31 by the special statutory court in New York composed of United States District Judges John Bright and Henry W. Goddard and Judge Augustus N. Hand of the Circuit Court of Appeals.

There were strong indications that the industry will seek a review of the decree by the Supreme Court and, even before that, will petition the New York court for clarification and amendments to certain sections of the decree. And, on the basis of early reactions from exhibitors, it was evident that the theatre operators were not entirely pleased by the decision. Nor apparently, was the Department of Justice, since the decree does not direct the big five companies with theatre holdings — Loew's, Inc. (Metro - Goldwyn - Mayer); Twentieth Century-Fox; Warner Brothers; Paramount and Radio-Keith - Orpheum — to divorce themselves from exhibition, which was the Government's original and prime objective.

Salient Points

However, there are at least five provisions in the decree which will vastly influence, in so far as the public is concerned, both the content and quality of pictures and the circumstances of their exhibition in theatres. For the decree enjoins the distributors (and this also pertains to the three major companies not owning theatres — Universal, Columbia and United Artists) from:

(1) Fixing minimum theatre admission prices.

(2) Discriminating against theatres by granting unreasonable priority of engagement to favored customers.

(3) Arbitrarily refusing an exhibitor's demand for a license or run.

(4) Practicing block-booking by any agreement which would in effect make the licensing of one picture conditional upon an understanding to accept additional pictures.

(5) Adding to their present theatre holdings, except as permitted by the court, or continuing to control theatres in which their interests are more than 5 percent but less than 95 percent.

These and additional aspects of the decree are expected to introduce a new degree of competition into the marketing of movies. According to the court's determination, they are designed to break the hold by which the eight defendants "have unreasonably restrained trade and commerce in the distribution and exhibition of motion pictures and attempted to monopolize such trade and commerce, both before and after the entry of said consent decree, in violation of the Sherman Act."

Responsibility

Regardless of whether the decree as a whole provides the full measure of relief that the Government sought in filing suit against the industry in July, 1938, two things are apparent in so far as the movie-going public is concerned:

(1) The theatre owner will have more control over the conduct of his business, and

(2) He thus will have a direct and increased responsibility to the community he serves for the entertainment his theatre provides.

While the decree enjoins the distributors from regulating minimum admission prices, this does not mean that any appreciable reduction in box-office prices will result. There may be some spirited price-wars between rival subsequent-run theatres in congested areas, but these are not likely to reach sizable proportions.

In fact, there may be a reshuffling of price scales, with second or third-run independent houses in certain areas advancing into the first-run class. This will be possible since, under the new system whereby exhibitors will be able to bid for pictures on an equal competitive basis, houses which now, for various reasons, are not permitted to get the best product will no longer have to sit back and see pictures being snapped up by rival theatres affiliated with the distributors through pooling agreements, booking combines or other arrangements.

Block-booking, once aggressively decried by community groups, now is prohibited in all its forms. Even the blocks-of-five sales permissible under the original decree of 1940 now are outlawed. Each picture must be offered as an individual entity and on its own merits to theatres, and is to be trade-shown for the exhibitors before they submit bids. Trade shows were first introduced under the 1940 judgment and, significantly, the court's present findings of fact reveal that "in general, trade shows, which are designed to prevent blind-selling, are poorly attended by exhibitors." This would appear to bear out the contention of Samuel Goldwyn and other producers that exhibitors are more interested in fishing than in looking at pictures.

However, it appears that a modified form of blind-selling is to be permitted, for the decree declares a 20 percent cancellation privilege for the exhibitor in instances where pictures, though individually contracted for, were not previously trade-shown. This is one of the points in the decree which is puzzling industry lawyers. Also, exhibitors are disturbed since the decree does not specifically forbid block-booking blind-selling or forcing of short subjects, as did the original decree. In this connection, the new order pertains only to feature pictures, which the court describes as being 4,000 feet or more in length.

On the question of separating the producer - distributors from their theatre holdings, a procedure which is strongly advocated by some independent theatre owners and just as ardently opposed by others, the court's findings of fact state "total divestiture would be injurious to the corporations concerned and would be damaging to the public." Instead, the court is attempting to limit such holdings by requiring distributors to divest themselves of houses in which their control is greater

(Continued on following Page)

Here is a broad and comprehensive summation of the USA Consent Decree as understood by Thomas M. Pryor, film authority for the New York Times. While Canada removes controls, applied as special measures during extraordinary conditions, the USA is extending government authority and creating forms of restraint on distribution and exhibition as part of the normal conduct of business. The action of the government, according to opinion in the trade, had its origin in the failure of exhibitors and distributors to settle their own differences during many years of bickering.

Exhibitors failed to agree that the governmental action was to be regarded as a victory. Although Herman M. Levy, general counsel of the Motion Picture Theatre Owners of America, said that it "was better than expected," Abram F. Myers, general counsel and chairman of the Allied States Association of Motion Picture Exhibitors, described it as failing to accomplish the fundamental objective of breaking up a monopoly.

Harry Brandt, president and chairman of the Independent Theatre Owners Association, a New York organization, told Film Daily that "There is no relief of any kind whatsoever to the exhibitors of the nation in this decree" and that "Distributors and producers must get together with exhibitors and save this industry which most assuredly is going to hit the rocks so hard, because of this decree, that it will never recover."

Enlarged Product Sked Via Astral

(Continued from Page 1)

pany's list are new features from foreign and domestic sources.

Among the pictures being offered by the company is one from Sweden, "Appassionata," which comes to Astral through arrangement with Screencraft Pictures, New York, and features Viveca Lindfors, now under contract to Warner Brothers. Other foreign features will follow.

Another series, documentaries and semi-documentaries, will be offered by Astral after talks with the United Kingdom Office of Information representatives in Ottawa. These include two features, "School For Danger," and "Children On Trial," and a short, "Indian Background."

Through arrangement with Audio Films the company will offer a number of Selznick reissues, among them "Nothing Sacred," "Made For Each Other," "Little Lord Fauntleroy," "A Star Is Born" and "The Young In Heart." Also "Sons of the Desert," a Laurel and Hardy comedy.

Another reissue is the Sir Alexander Korda production "Dark Journey," which stars Vivien Leigh.

Among the company's Hollywood films are a number of westerns starring Tex Ritter and Ken Maynard.

Next Joe McDoakes

Next in the Joe McDoakes comedy series at Warners will be "So You Want to Be in Pictures" starring George O'Hanlon and featuring Jack Carson, Bob Hutton, Martha Vickers and Janis Page as themselves.

Canadians Sue Fox Over Movie, 'Anna'

A Canadian couple, Richard Monahan and his wife, Anna Harriet Leonowens Monahan, have entered damage suits totalling $200,000 against 20th Century-Fox Film Corporation because of incidents in the picture, "Anna and the King of Siam."

The couple, temporarily residing in Tipperary, Eire, have put their case before the USA District Court in Boston, Massachusetts, claiming that the film damaged their "good name, fame and credit in Massachusetts and other parts of the world."

They charge Mrs. Monahan's father, Louis T. G. Leonowens, the son of the "Anna" in the picture, who actually died in 1919, is depicted in the movie as dying, unmarried, at an early age in Siam. They therefore state that the implication is that as Leonowens never married he never had any legitimate children.

Consent Decree

(Continued from Previous Page)

than 5 percent but less than 95 percent. Altogether the Big Five's interest in 1,292 houses is affected by this provision.

The decree does not prevent the company from retaining those houses by purchasing the required 95 percent interest or more in each theatre. But, in so doing, the companies must prove to the court's satisfaction that such acquisitions will not "unduly restrain competition in the exhibition of feature motion pictures."

Among the big questions at the moment is whether the companies will find it financially feasible to attempt to salvage the majority of such holdings. No one outside the parties involved knows yet the value of these properties, which vary according to the type, size and location of each house. But it is quite obvious that many millions of dollars will be involved in this matter.

The effects of the decree will not be noticeable in theatre operations for the better part of six months, however. Execution of the decree as a whole is stayed until March 31, and an additional stay of thirty days will be granted after an appeal is taken "in order to enable any appellant to move before the Supreme Court." Moreover, the licensing provisions of the degree do not become operative until July 1.

Meanwhile, the distributors will be busy preparing to comply with the judgment, and exhibitor groups will exert whatever pressure they can to correct what they now consider to be inequities in the document. Both Si Fabian, president of the American Theatres Association, and Harry Brandt, president of the Independent Theatre Owners Association, have attacked the bidding provisions as leading to chaos through cutthroat bidding among independent theatre owners for product. A more conciliatory attitude was evinced by Herman M. Levy, general counsel of the Motion Picture Theatre Owners of America, who termed the results "better than might have been expected." And Abram F. Myers, general counsel of the Allied States Association of Exhibitors, who, though expressing regret that divorcement was not accomplished, nevertheless found the decree to be more "workable" than the court's opinion of last June.

Effects on Production

That the effects of the decree will eventually be felt by the studios in Hollywood follows as a natural consequence to the fact that the distribution of films is passing from a seller's market to a buyer's market. Therefore, in order to get the most favorable return on production investments, the producers will have to concentrate more and more on turning out quality pictures. That being the case, it does not seem unreasonable to expect a further reduction in major studio production schedules, with a possible consequent fading of double features and a further increase in the length of run engagements of pictures in theatres.

Leo Carrillo Cast

Leo Carillo is the first cast member to be signed for "Low Company," forthcoming King Bros. production for Allied Artists release, and will play a gangster role.

Theatre Builder Dies

Gaspard Major, owner of the Bellerive Theatre in Valleyfield, Quebec, and a former building contractor, passed away recently. He entered the moving picture business in 1939 when he built the Bellerive, but gave up the active management of the theatre to his son, Raymond, a year ago.

National Circuit Adds To Staff

(Continued from Page 1)

president, recently entered the field following the pooling of the interests of Theatre Amusement Company, the Fingold-Dale enterprise, with a group of Odeon's B houses.

Combined operations brought 23 houses under the control of National, as well as the booking and buying for those accounts formerly serviced by Associated Theatres, Limited. The latter's business will be handled through a new and separate unit being set up for that purpose and it will be given a name shortly.

Those serving in positions requiring direct contact with the trade are William Foreman, Hilliard Conway and George Law, states Dale.

Foreman, who left Empire-Universal's booking department for Odeon last year, will take care of the needs of National's houses during the period of organization. Those houses formerly identified with Associated Theatres, a name which has been dropped, will be booked by Conway, who was previously connected with the Odeon Movie Clubs for Young Canadians.

George Law is organizing the advertising department.

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"THE MANNA I LOVE COMES FROM WARNER BROS."

WARNER HIT

Directed by RAOUL WALSH

SCREEN PLAY BY CATHERINE TURNEY • ADAPTATION BY JO PAGANO AND CATHERINE TURNEY • FROM A NOVEL BY MARITTA WOLFF

TWENTIETH ANNIVERSARY OF TALKING PICTURES

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 12, No. 4 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Johnny Frenchman

with Francoise Rosay, Patricia Roc

Eagle-Lion 104 Mins.

STRIKING SIMPLE STORY OF FRENCH, ENGLISH FISHERFOLK TOLD WITH SUBTLETY, HUMOR, SERIOUSNESS. SUPERB PERFORMANCES.

Here we have the simply-told tale of how international rivalry on a minuscule scale is provoked, aided, abetted and ultimately resolved. That might sound like serious business. It is, but it also is threaded heavily with humorous elements.

For many years French fishermen have been poaching in the bays and inlets of the Cornish coast. They are caught. They get away. The poachers are more or less led by Mme. Rosey who can tell her captors off in the best fishwife manner, spiced with Gallicisms. In an emergency, the Frenchmen help with the catch, too.

Mme. Rosay's son casts the romantic eye on Patricia Roc. She is "walking" with Ralph Michael. But Paul Dupuis immediately "hangs his hat" which is more serious. There's a wrestling tourney in France. The Roc-Dupuis romance develops. Then war comes.

In due time when the Germans occupy the Breton coast, Mme. Rosay and 40 countrymen and women, sail the channel and are taken in as refugees by their Cornish friends.

Meanwhile there is much good-natured banter between Mme. Rosay and Tom Walls, Miss Roc's father. Neither believe the other's child is good enough for marriage. Dupuis has a "hush" job with the Admiralty. He and Miss Roc get married. The parents are eventually reconciled, mainly by Mme. Rosay's explanation, defense and verbal fireworks with Walls.

A mine drifts into the bay. It imperils the fishing boats, sole means of livelihood of the community. Mme. Rosay hops into her boat and eliminates the danger. A solid entente cordiale concludes and there's rejoicing when the war ends.

This is one of the "new era" of fine British imports.

CAST: Francoise Rosay, Patricia Roc, Tom Walls, Ralph Michael, Paul Dupuis.

CREDITS: Producer, Michael Balcon; Director, Charles Frend; Original screenplay, T. E. B. Clarke.

DIRECTION, Fine. PHOTOGRAPHY, Good.

Two Years Before the Mast

with Alan Ladd, Brian Donlevy

Paramount 92 Mins.

SALTY HE-MAN YARN DONE IN CLASSIC MANNER SHOULD DO WELL FOR ITSELF.

It has been a long time since a troupe went to sea in a real square-rigger. The collection of worthies in this story are a two-fisted collection of male players who have a time for themselves re-enacting the basic truths of the book by Richard Henry Dana.

The vessel is the bark Pilgrim. Shanghaied aboard her under the stern and sadistic rule of Captain Howard da Sylva are Ladd, son of the ship's owner and just about the rest of the crew. Brian Donlevy is Dana. He voluntarily signs on. William Bendix is first mate, as tough a character as has trod the quarter deck in film history.

Da Sylva, dismissed from the navy, sails the ship on record-breaking voyages around Cape Horn to California. He drives his crew unmercifully.

On a voyage out from Boston, probably the last one under such conditions, the situation is brought to focus. A passenger, female, Esther Fernandez, is brought aboard at Pernambuco, Brazil, without the ship touching port, although rations are running short.

After rounding the Horn, en route to California, scurvy breaks out, men die and the mutinous crew lay their plans. The second mate is killed. Donlevy replaces him. On arrival at Monterey, Ladd steals a pair of pistols, confronts the Captain. Bendix thwarts his attempt to take over the ship. But things are too much out of hand. Da Sylva kills Bendix when he joins the mutineers, who with Ladd are jumping ship. They return. Da Sylva is eliminated. The ship is sailed back to Boston and the case presented. A senatorial investigation follows and the Merchant Seamen's Reform Act comes of it.

CAST: Alan Ladd, Brian Donlevy, William Bendix, Howard da Sylva, Barry Fitzgerald, Esther Fernandez, Albert Dekker.

CREDITS: Associate Producer, Seton I. Miller; Director, John Farrow; Screenplay by Seton I. Miller, George Bruce; Based on the novel by Richard Henry Dana, Jr.; Cameraman, Ernest Laszlo.

DIRECTION, Excellent. PHOTOGRAPHY, Very good.

Devine Signs Pact

Andy Devine has signed a long-term contract with Republic.

Open City

with Aldo Fabrizi, Anna Magnani

Artkino 105 Mins.

STORY OF ITALIAN UNDERGROUND IS POWERFUL DRAMATIC DOCUMENT MARKED BY FINE ACTING.

This, the first picture to be turned out in Italy since that country's liberation, is a remarkable production when one considers that it was made under the most difficult circumstances at the time the Italians were attempting to shake themselves free of the Germans. What the picture may lack technically as result of the handicaps under which its creators labored, it more than makes up in the effectiveness and power with which it blazons to the world the story of the heroic work of the Italian underground movement.

"Open City," produced by Excelsa in Rome, is an unusual dramatic document telling its tale with a stark realism that leaves a profound impression on the mind and time and again shakes the emotions pitilessly. While the clash between the impassioned underground forces and the ruthless Nazis scarcely makes for pretty entertainment, it does exert a great pull on those who love their drama straight and strong.

A film such as this can hardly be expected to be popular entertainment. This factor reducing the picture's boxoffice prospects may be counteracted in a measure by the fact that "Open City" is the first serious attempt to give the public a clear and vivid picture of the work of the Italian underground.

The film has uncompromising direction by Roberto Rosselini and acting that helps immeasurably in making the film the poignant, hard-hitting document that it is.

The story centres its attention on the efforts of the Nazis to apprehend a leader of the Italian underground. It is a gripping suspense - laden, richly - detailed tale often touching in its simplicity.

English titles make it easy to follow the story.

CAST: Aldo Fabrizi, Anna Magnani, Marcello Pagliero, Vita Annicchiarico, Nando Bruno, Marry Feist, Giovanna Galletti.

CREDITS: Director, Roberto Rosselini; Screenplay, S. Amidei, F. Fellini; Based on a story by Sergio Amidei; Cameraman, Ubaldo Arata.

DIRECTION, Good. PHOTOGRAPHY, Adequate.

Cloak and Dagger

with Gary Cooper, Lilli Palmer

Warners 106 Mins.

HIGH-BRACKET WAR MELODRAMA OF O.S.S. SHOULD ROLL UP HIGH GROSSES ALL ALONG THE LINE. COOPER, PALMER COMBINATION CERTAIN TO CLICK.

The credit lines state that this is a "Fritz Lang Picture." It is that and more. Lang has the know how for this type of story and he delivers up the finished product neatly packaged with thrills, suspense, romance, action and the blood and thunder of war.

In one of the best action roles to date Gary Cooper appears as a scientist jerked from a mid-western university where he is pursuing innocent research into a network of international intrigue. Being a scientist he knows who is important to the Nazis in nuclear research. His mission is to find a Hungarian woman scientist.

In short order he is in Switzerland. He finds the woman but before he can learn her connection with secret German research she is killed and the trail leads over the mountains into Italy. There's another genius there who is held captive by the enemy.

Shore sentries are liquidated by the partisans and Cooper and Robert Alda land by rubber boat. They contact the underground immediately. The underground is effectively prominent in the person of Lilli Palmer.

The immediate job on hand is to rescue the Italian scientist and his daughter. In good time and to the tune of much intrigue, undercover work and developing romance, this takes place. But not with the scientist's daughter. She had died months previously and the Germans had been deluding him.

The big moment almost misfires when the escapees are surrounded by troops. Cooper, Miss Palmer and Vladimir Sokoloff, the scientist, make off while Alda holds the Germans in a farmhouse.

CAST: Gary Cooper, Lilli Palmer, Robert Alda, Vladimir Sokoloff, J. Edward Bromberg, Marjorie Hoshelle, Ludwig Stossel.

CREDITS: Producer, Milton Sperling; Director, Fritz Lang; Screenplay by Albert Maltz and Ring Lardner, Jr.; Original story by Boris Ingster and John Larkin from the book by Corey Ford and Alastair MacBain; Comeraman, Sol Polito.

DIRECTION, Excellent. PHOTOGRAPHY, Excellent.

Salamis' Figures Operation Cost

An interesting section of the report of B. C. Salamis to the Quebec Allied Theatrical Industries provided his estimate of a breakdown of operation costs of a small theatre. The figures, he explains, were obtained in the United States from thousands of theatres being operated on practically the same basis as Canadian theatres.

The breakdown offered is as follows:

1. Film rentals and shorts	25%
2. Salaries and wages	20%
3. Rent	12 to 15%
4. Profit	10%
5. Other expenses	10%
6. Advertising	6%
7. Management and booking	5%
8. Heat, light and power	4%
9. Taxes	3%
10. Insurance	2%

Salamis points out that the cost items above are of a constant nature which cannot be reduced with the exception of film rentals, a variable amount. If then, he states, film costs continue to rise and receipts are on the down grade, with no reduction being possible in any items which make up operating costs, besides film rentals, the time will arrive when the exhibitor is in a precarious position.

"Remember that the best years are behind you and that economy, especially in films, is essential if we are not to suffer in the years to come," advises Salamis, a leading Quebec Independent exhibitor.

Non-Show Censorship For Alberta

(Continued from Page 1)

grew out of the statements of Hooke and R. Earl Ansley, minister of education, before a gathering of National Film Board representatives, in which they denounced films containing subtle "Communist propaganda." Gangster films were also criticized.

At the same time Hooke, who is also the minister of economic affairs, announced a tightening of the regulations, the aim being to bring under closer survey educational types of films from the National Film Board and also non-commercial films.

Earlier newspaper despatches from Edmonton named three short subjects described by officials as containing propaganda, RKO's "The House I Live In," Paramount's "Don't Be a Sucker" and the NFB's "Everyman's World." The first was made by Frank Sinatra, its star, and others as a lesson in tolerance for youngsters and others and the profits were assigned to worthy USA and Canadian causes. The other two films are considered to be on as high a level by trade and public. Though apparently frowned on by Hooke and Ansley, they were not banned.

In a statement to the press, Hooke said that governments have the right to knowledge of the source of films. "People should be shown all sides of a question. . . . That is what we are trying to attain. We are not trying to set up a political censorship as some charge. . . . Nothing could be further from the truth. We want the people to get the type of film not offensive to a democratic and Christian way of life."

In future, all films, both commercial and non-commercial, brought into the province for showing to any public audience, shall be required to pass through the Alberta film censorship board's office.

Other measures toward tightening censorship listed by Hooke were:

Foreign language sound films (sound films in language other than English and French) which will be considered for release only when accompanied by a certified translation of the entire script.

A Provincial film commissioner will be appointed to be responsible for administering: 1. Policy in regard to all non-commercial films for showing to public audiences; 2. The co-ordination of all non-commercial film agencies operating within the province; 3. Establishing and operating a government film bank, the facilities of which will be systematically extended to any other agencies wishing to use this service.

A Provincial advisory council on all matters relative to films, both commercial and non-commercial, will be appointed for the purpose of advising the government on policy and on any specific matters referred to it for consideration.

MPTAO Committee On Anti-Fag Bylaw

Raymond Allen of Premier Operating was made chairman of the committee of the Motion Picture Theatres Association of Ontario. The association is opposed to a proposed bylaw against smoking in any part of any Toronto theatre on the grounds that it will be discriminatory legislation. Other places of public assembly will be left as they are.

Members of the committee are Jack Arthur, Famous Players; William Summerville, B&F; Harry Mandell, 20th Century Theatres; Ernest Rawley, Royal Alexandra Theatre; Joe Garbarino, H. C. D. Main and Arch H. Jolley.

A brief is being prepared for the association by Joseph Singer, KC.

Pine-Thomas Form New Organization

A new producing organization, Clarion Productions, has been formed by William H. Pine and William C. Thomas, to provide a minimum of one high-budget film annually for Paramount release.

First picture on Clarion's schedule is "Albuquerque," the Luke Short novel which will star Randolph Scott and will be filmed in Cinecolor. The Pine-Thomas organization will continue to produce six program pictures annually for Paramount, as it has for the past six years.

'Brief Encounter' Sets Week Record

Eagle-Lion's "Brief Encounter" hung up a seven-day house record for its first week at the Snowden Theatre, Montreal. It's the Noel Coward opus starring Celia Johnston.

Another Eagle-Lion film, Johnny Frenchman" opened more strongly at The Cinema, Toronto, than any feature since or before "Henry V."

Defer Decision In NScotia Appeal

Decision on an application of Mrs. Viola Desmond, convicted in November in New Glasgow, Nova Scotia, of defrauding the government of one cent in tax, to remove records of the original trial from the County Court to the Supreme Court of Nova Scotia, was reserved in Halifax by Justice M. B. Archibald.

A Halifax Negress, Mrs. Desmond was fined for sitting in a higher-priced orchestra seat with a ticket entitling her to admission to the balcony. The downstairs ticket cost 40 cents, which included a three-cent federal amusement tax, while the ticket purchased by Mrs. Desmond for 30 cents included a two-cent tax.

She contends that, because of her eyesight, she asked for a downstairs ticket to the Roseland Theatre and was sold an upstairs one instead. Henry McNeil, the manager, asked her to move and a policeman ejected her when she refused. She was fined $20 the next day, although she pleaded not guilty.

Mrs. Desmond claims that the incident arose out of the segregation policy of the management towards Negro patrons and will sue McNeil for false arrest, false imprisonment, assault and malicious prosecution. McNeil denies that a Jim Crow policy is in practice in the house, which is an Odeon unit, and the circuit, which acquired it about a year ago, has ordered careful avoidance of any action which would indicate support of the segregation idea.

The application, if successful, would be followed by a new trial if Justice Archibald does not quash the conviction.

The controversy attracted national attention when it broke, it being the second of its kind involving the theatre in the past few years.

Three RKO Features Nearing Completion

Three RKO Radio feature dramas are nearing completion. They are "Out of the Past," "Seven Keys to Baldpate," and "Flight."

Robert Mitchum and Jane Greer are the principals of "Out of the Past," which Jacques Tourneur is directing.

"Seven Keys to Baldpate," screen version of the Broadway stage hit, is headlined by Phil Terry, Jacqueline White, Eduardo Ciannelli and Margaret Lindsay. Lew Landers directs.

"Flight," directed by Anthony Mann, has a cast headed by Steve Brodie and Audrey Long.

The Return of Monte Cristo

is grand news
for millions of

Alexandre Dumas

fans!

THE MOST RECKLESS LOVER... THE BOLDEST ADVENTURER EVER TO BEAR THE MONTE CRISTO NAME!

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The Return of Monte Cristo

starring

LOUIS HAYWARD · BARBARA BRITTON

with GEORGE MACREADY

UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY · RAY COLLINS · LUDWIG DONATH

Screenplay by George Bruce and Alfred Neumann

Directed by HENRY LEVIN · Produced by GRANT WHYTOCK

AN **EDWARD SMALL** PRODUCTION

The Return of Monte Cristo

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drama!

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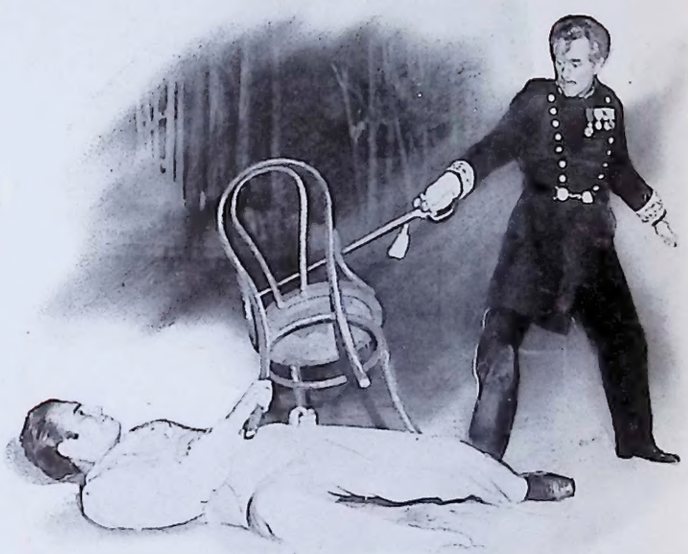
BATTLING THE RUTHLESS JUNGLE
IN A FLIGHT FOR FREEDOM!

CONDEMNED TO DEVIL'S ISLAND
BY SINISTER INTRIGUE!



FIGHTING FOR LIFE AGAINST
TERRIBLE ODDS!

MONTE CRISTO UNLEASHES
THE MOB'S FURY!

A TYRANT TOSSED TO AN
AVENGING POPULACE!

PRINTED IN U.S.A.

Durbin Leader In Annual Earnings

Deanna Durbin, Winnipeg-born Hollywood singing star, topped all women on the latest USA Treasury list of big earners in 1944 and the business fiscal year ending in 1945 with $310,728. Bud Abbott and Lou Costello, film comedians whose earnings are listed together, as a team received the most on the list, having been paid the total of $469,170. All three are with Universal Pictures.

This new list supplements previous ones for the same period and is to be followed by more. Evidently at the time this list was issued only reports from two film companies, Universal and Columbia, were ready, as several have not yet appeared on any treasury statements. Notable among the missing are MGM earnings, with its president, Louis B. Mayer, who for the last eight consecutive years topped all salaries in the USA, figuring to be close to film producer-director Leo McCarey, high man so far in the 1944-into-1945 period with earnings of $1,113,035.

High individual of the 122 on the present list was Thomas J. Watson of International Business Machines Corporation, with $425,548, $100,000 of it salary and the rest "other compensation."

Others on the list from Universal with their earnings are Walter Wanger, producer husband of Joan Bennett, $301,127; N. J. Blumberg, executive producer, $234,624; J. Cheever Cowdin, chairman of the board, $234,624; Felix Jackson, director who guided his wife, Deanna Durbin, in many of her pictures, $114,875; Merle Oberon, $170,000; Jack Oakie, $150,000; Franchot Tone, $150,000; Charles Laughton, $116,666; Clifford Work, $106,000; Brian Donlevy, $93,750; and George Sanders, $82,666.

Columbia Pictures high salaries were Harry Cohn, president, $278,900; Charles Boyer, $160,000; Paul Muni, $127,083; Al K. Hall, $124,291; Virginia Van Upp, $118,833; Rita Hayworth, $110,708; Charles Vidor, $107,500; Rosalind Russell, $100,000; Charles Coburn, 88,333; and Irving Briskin, $79,291.

Fire Chases Patrons Out Of Theatre

Several hundred patrons of Famous Players' Victoria Theatre in Quebec City recently filed their way out in good order when smoke from a fire in an adjoining garage obscured the screen.

No damage was cause to the theatre.

Gene Autry Joining Columbia Pictures

Gene Autry, famed cowboy star, will form his own independent producing unit and move over to Columbia Pictures Corporation April 1st on an exclusive contract to release four high budget pictures per year for two years, with further extensions in prospect.

With Armand L. Schaefer, executive producer of Westerns for many years, Autry has organized Gene Autry Productions, which will be given full use of Columbia's facilities, though producing with its own staff.

WB Sets Turf Short

"Millions Cheer," a one-reeler in Technicolor showing the major turf clubs in North and South America with emphasis on their scenic beauty and architectural design, has been added to the schedule of Gordon Hollingshead, chief of short subject production for Warner Brothers. Lee Anthony will direct the short.

Belsize Organizes Teen-Agers Club

A club for youngsters in their teens, called the Belsize Theatre Teen-Agers Club, has been organized by that 20th Century Theatre's Toronto house, through the efforts of the manager, Lloyd Mills. The first meeting, held on a recent Sunday after church, had some 450 present, with Mayor Robert Saunders, Controller John Innes, Chief Police Inspector Alexander and Harold V. Locke, candidate for alderman in the recent elections, addressing the meeting.

Two of the Teen-Agers, Bob Collins and Lloyd McClelland, were voted in as president and secretary, respectively, and Mills was given the office of treasurer temporarily. Several noteworthy projects were set under way, the most important being the naming of a committee to visit wounded veterans in hospitals and distribute comforts; organizing of a street bicycle race for May 24th; and the looking into the matter of a summer camp.

"This is a concrete step," stated Mills, "in building better citizens with greater civic pride. By directing the surplus energy of these youngsters along paths that benefit themselves and the community as a whole, we are helping to eliminate the chance of them becoming juvenile delinquents. Incidentally, one of the by-products of this effort seems to be the complete elimination of all noisiness and rowdyism from the theatre, something that has marred many a performance here."

Gardner To Odeon Kid Club Wing

Successor to Hillard Conway as assistant to Tom Bowyer, head of Odeon Movie Club for Young Canadians, is Bob Gardner, formerly of Odeon head office.

Conway has joined National Theatre Services, Odeon affiliate, as booker.

Carey Assigned To Para's 'Catalina'

Macdonald Carey has been assigned a starring role in Paramount's Technicolor musical, "Catalina," which goes before the cameras early next month with a cast which includes Sterling Hayden, Olga San Juan, Cass Daley, Billy DeWolfe and introduces Nanette Parks in the feminine leading role. Carey will portray a millionaire playboy who vies with Sterling Hayden for the love of Miss Parks.

UK Gov't Official Pans Hollywood

Hollywood-produced films have brought a lot of money into the USA from Britain, but at the direct expense of American prestige and reputation, stated Herbert Morrison, lord president of the council, at a recent meeting of British film exhibitors.

The dinner at which he spoke was a banquet given by the Cinematograph Exhibitors Association and the National Association of Theatre and Kine Employees to celebrate the successful conclusion of a national agreement concerning wages and working conditions for men and women in the trade. Affecting over 140,000 persons, the national agreement replaces 36 regional pacts previously in effect.

"Many good Americans would agree," said Morrison, "that Hollywood had given a false picture of America through films that depicted an over-sentimentalized and over-glamorous version of life there.

"We must see that our contribution to the world output of films is of the highest quality—sincere, truthful, witty — using this new art form fully and not imitate the stage or anything else," continued Morrison, "for here in Britain we have some of the finest film producers, actors, cameramen and designers in the world, backed by the traditions and living music of the English language. Indeed, the cinema in the right hands can become a great civilizing influence as have been the great languages of the world of which English is by no means the least."

Canadian Edition Of Para Newsr'l

A special Canadian edition of Paramount's "Two Decades of History" has been made up by Win Barron, Paramount publicity head in the Dominion and narrator of Paramount Canadian News, from clips taken from thousands of newsreels. Issued in celebration of 20 years of newsreel releases by Paramount, the short runs 18 minutes, with the voice of Barron highlighting history's important episodes.

An authentic and stirring document of the last two decades, it covers the period between the two World Wars and the return of peace after the second.

In addition to the library film that Barron scanned in Toronto, A. J. Richards, editor-in-chief, reviewed over 14,000,000 feet of film to make up the USA contribution to the short. A new and effective documentary technique was used to enhance the already great value of the two-reeler.

Going back to the latter part of the '20's, the film runs the gamut from crystal radio sets and ankle-length fashions through the stock market crash and the subsequent depression to the rise of fascism, the outbreak of war with all its attendant defeats and victories, the coming of peace and the building of the UNO.

The climax of the film is reached with this pledge by Paramount News, "This we pledge—to mirror the living history of this new world, in fearlessness, in fairness, in honor—we will report on the world at work, the world at play and we hope the world at peace.

"In this we seek to serve. That the Eyes and Ears of the World shall bring the truth. To let people see, to let people know."

'Lost Weekend' Tops In Film Daily Poll

"Lost Weekend" was selected by 447 out of 559 radio, newspaper and magazine film critics in the USA as their choice for top award in the 25th annual "Ten Best Pictures" poll conducted by the Film Daily, New York trade paper. This number of votes was only once exceeded by a feature in the previous 24-year history of the poll, "Gone With the Wind" having been picked by 452 voters in 1941.

The other nine selections and the order in which they were chosen are "The Green Years," "Anna and the King of Siam," "The Bells of St. Mary's," "Spellbound," "Saratoga Trunk," "Henry V," "Notorious," "Leave Her to Heaven" and "Night and Day."

CLARK GABLE

GREER GARSON

SPENCER TRACY

JUDY GARLAND

VAN JOHNSON

KATHARINE HEPBURN

WALTER PIDGEON

LANA TURNER

HAPPY M-G-M NEW YEAR!

★

"THE YEARLING"
(*Technicolor*)
Gregory Peck, Jane Wyman
Claude Jarman, Jr.

"TILL THE CLOUDS ROLL BY"
(*Technicolor*) *Stars Alphabetically*
June Allyson Lucille Bremer
Judy Garland Kathryn Grayson
Van Heflin Lena Horne
Van Johnson Angela Lansbury
Tony Martin Virginia O'Brien
Dinah Shore Frank Sinatra
Robert Walker

"THE SECRET HEART"
Claudette Colbert Walter Pidgeon
June Allyson

"LADY IN THE LAKE"
Robert Montgomery

"THE SHOW-OFF"
Red Skelton

"THE SEA OF GRASS"
Spencer Tracy Katharine Hepburn
Melvyn Douglas Robert Walker

"THE MIGHTY McGURK"
Wallace Beery

"A WOMAN OF MY OWN"
Greer Garson

"LOVE LAUGHS AT ANDY HARDY"
Mickey Rooney Lewis Stone

"THE BEGINNING OR THE END"
Brian Donlevy Robert Walker

"SUMMER HOLIDAY"
(*Technicolor*)
Mickey Rooney Gloria De Haven
Walter Huston Frank Morgan
"Butch" Jenkins

"THIS TIME FOR KEEPS"
(*Technicolor*)
Esther Williams Lauritz Melchior
Jimmy Durante Johnnie Johnston
Xavier Cugat

"THE UNFINISHED DANCE"
(*Technicolor*)
Margaret O'Brien

"HIGH BARBAREE"
Van Johnson June Allyson

"FIESTA"
(*Technicolor*)
Esther Williams Akim Tamiroff
Ricardo Montalban Cyd Charisse

"IT HAPPENED IN BROOKLYN"
Frank Sinatra Kathryn Grayson
Jimmy Durante

"TENTH AVENUE ANGEL"
Margaret O'Brien

"TO KISS AND TO KEEP"
Gene Kelly

"GREEN DOLPHIN STREET"
Lana Turner Van Heflin
Donna Reed Richard Hart

"A LOVE STORY"
Katharine Hepburn Paul Henreid
Robert Walker

WILLIAM POWELL

MICKEY ROONEY

FRANK SINATRA

KATHRYN GRAYSON

JUNE ALLYSON

ROBERT TAYLOR

GREGORY PECK

MARGARET O'BRIEN

IRENE DUNNE

GENE KELLY

ROBERT MONTGOMERY

ESTHER WILLIAMS

MYRNA LOY

ROBERT WALKER

LUCILLE BALL

YEAR IN YEAR OUT—TBOCFMGM

(The Big Ones Come From M-G-M!)

WALLACE BEERY

ANN SOTHERN

RED SKELTON

BRIAN DONLEVY

LIONEL BARRYMORE

GEORGE MURPHY

LASSIE